

JEFFERSON MONTHLY

A photograph of a rusted, abandoned car in a volcanic landscape. The car is heavily corroded and sits on a dark, rocky surface. In the background, a large volcano with a reddish-orange peak rises against a blue sky with scattered clouds. Several evergreen trees are scattered around the car.

Weed Recovers

The Members' Magazine of The Jefferson Public Radio Listeners Guild

November 2014

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The Gaia Project, celebrating America's Roots Music, presents Carlene Carter on November 8 at the SOU Music Recital Hall.



Ross Ragland Theater in Klamath Falls presents Popovich Pet Comedy Theater on November 13.

ON THE COVER

The Boles fire that swept through the Siskiyou County town of Weed on September 15 left a swath of devastation through this community of 3,000 that sits in the shadow of Mount Shasta. PHOTO: ERIC TEEL/JPR



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PHOTO: NATE SCOTT

The Boles fire that swept through the Siskiyou County town of Weed on September 15 left a swath of devastation through this community of 3,000 that sits in the shadow of Mount Shasta.



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CHRISTOPHER ACEBO: associate artistic director, Oregon Shakespeare Festival

photography: Holly Andres

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Aiming High

Depending on the speed of the US Postal Service in delivering this month's *Jefferson Monthly* to your mailbox, JPR will either be in the final days of our Fall Fund Drive or will have just completed the campaign. As we reach out to our listeners once again to ask for your continued support, it's always energizing to step back from the day-to-day to remind ourselves of the big picture. To do that, I thought I'd share with you excerpts of the writings of some of public broadcasting's leaders, practitioners and visionaries. Taken together, they put in context the work JPR tries to accomplish each day while also conveying the aspirations of our national public broadcasting community.

"We need to hold on to the very same values that have undergirded public radio for the past 40 years, the ones that assert that accessible, in-depth, fact-based journalism and high-quality cultural programming are essential to a healthy democracy; that media can and should serve people while respecting their intelligence even when they don't comprise a desirable consumer market; that media are capable of building bridges of understanding among diverse communities; and that it is a good thing for media outlets to be rooted in local communities. But we also need to be completely different... The first thing we can do, indeed must do, is throw open the doors to new people. If public radio is to be truly public and play an essential role in society, we cannot live in a gated community. The fact that the public radio audience is 82 percent white is a problem when the public we aspire to serve is becoming rapidly more diverse. It is absolutely imperative that we find ways to bring in new voices, and that we resist the urge to apply old filters to new ideas."

**Bruce Theriault, Corporation for
Public Broadcasting
Senior Vice President for Radio**

"Writing for the ear is everything on radio. A strong narrative line carries a good story and makes for irresistible listening. NPR reports are written, edited, and then rewritten and reedited to make them more lucid, more literate. Our aim is to use language carefully. We try to hire people who can write, and think; how they talk is less important. We shy away from personality cults built around a fresh face, a fancy hairdo, or a booming voice: what we want is to hear from people who have something to say, and their natural way of saying it is okay."

**Bill Buzenberg, Former NPR News
Division Vice President**

"I believe a liberal education is what we're about. Performing arts, good conversation, history, travel, nature, critical documentaries, public affairs, children's programs—at their best, they open us to other lives and other realms of knowing. The ancient Israelites had a word for it: hochma, the science of the heart. Intelligence, feeling and perception combine to inform your own story, to draw others into a shared narrative, and to make of our experience here together a victory of the deepest moral feeling of sympathy, understanding and affection. This is the moral imagination that opens us to the reality of other people's lives."

Bill Moyers, PBS host

"Public broadcasting needs to be open to any and all points of view. I think we want public broadcasting to be about finding facts and debating them from as many rational points of view as can be found. The topics should be intelligent design and evolution; Christian marriage and civil union; heterosexuals and gays; choice and the effort to overturn Roe v. Wade; taxation and tax-cutting... The points of view should be from the left and the right, from

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Weed Recovers

By Madeleine DeAndreis-Ayres



On Monday morning, September 15, 2014, Siskiyou County was buffeted by battering winds. In Fort Jones, west of Yreka, I felt like Dorothy in Kansas as I tried to scatter feed to the chickens. I thought wind like this will start something, and hoped we would get to the end of the day with no new fires. Fire season was still raging with many county fires still going, even after the previous week's much needed rain. Later I got a call from a friend who had heard that Weed was on fire. Photos and videos were posted on the Internet almost immediately and the world watched in real time as this little town in Siskiyou County battled for its life.

After many hours of grueling fire-fighting, the news was astonishing. With 150 structures lost in a neighborhood of schools full of children and many homes, not one life was lost. That one fact is the thing every citizen of Weed clings to in amazement.

I visited Weed three times after the fire. I spoke to many people and the stories they told are hair-raising in their details.

Imminent Threat

Bill Moreno, an affable life-long Weed citizen in his 50's was driving to his home on Spur Street when the fire started. As he drove up North Davis Street, he and his wife Theresa retrieved their dog and Theresa's violin and sped back down the hill to safety. Bill ran back up the hill to his home and grabbed a garden hose to fight the fire blazing on a fence across the street. Explosions from propane tanks and BBQ grills added to the chaos and confusion of the evacuation. Friends were fleeing their homes on the narrow streets of his old neighborhood. Bob Hodges, a neighbor whose garage was on fire, was leaving his home on foot with his 12 foot Albino Burmese Python and his lizard. Bill loaded him in another vehicle and took him and his pets to safety. He returned up the hill once again to fight the fire when a fireman spotted him with the garden hose managed to joke, "Quit pissing

on the fire" as he handed him a fully charged fire hose. Bill stayed all afternoon and managed to save three houses, his included. At one point, he heard the sound of a low flying plane and cheered as the plane dumped the red borate fire retardant right on top of him and the surrounding homes.

Still clearly rattled a week after the fire, Bill vacillated between euphoria and despair as he described life-long friends who lost their homes in their tight knit neighborhood. "It was like a war zone with explosions and helicopters flying low overhead dumping water. The wind was blasting, sending embers everywhere and it was at the last second when I was sure we were going to lose the house that the wind changed directions. That was amazing," he said, his voice trailing off.



ABOVE: Weed resident, Bill Moreno.

LEFT: The remains of Holy Family Catholic Church on N. Davis Avenue. Grace Presbyterian Church across the street was destroyed, as well.

Bill, like so many, said acts of heroism and bravery were everywhere. Fire chief Darin Quigley quickly assessed the fire and determined the response needed to be swift and fully supported. On that day, crews were all over the county fighting existing fires and

PHOTO: ERIC TEEL/JFR

he called in the Incident Team on the Happy Camp fire and ordered the release of all air resources to fight the fire as well as 110 engines, 20 bulldozers, and 40 hand crews. Because the now dubbed Boles Fire was a threat to many lives, it was given priority and fire resources from all over the county were diverted there. Chief Quigley's leadership saved the lives and property of many but, sadly, his own home was lost in the inferno.

Weed High is at the top of Hillside Drive and around the corner on White Avenue is Weed Elementary School. Remi-Vista mental health counselor Christine Barto was at the Elementary school on the day of the fire. She talked about the terrifying process of evacuating the school children when it became clear that the fire alarm was not a drill. "Children were herded to the ball field (Lobis Field) next to the high school. The buses couldn't pick up in

their usual place because of the fire and traffic. Frantic parents rushed in to pick up their children while the teachers and staff tried to guide children to the buses. The buses got to the field but had to park by the fence where the shop teacher (Damon Zeller) cut a hole in the fence so the kids could get through to board the bus."

From there, the buses and cars were directed onto a dirt back road that skirts the town and the Roseburg Forest Products Mill. "The heat from the fire was intense, smoke was thick and the embers were flying everywhere. We drove down this dirt road which eventually took us to a main road and we ended up in Lake Shastina."

Cell phone coverage during the evacuation was minimal adding to the stress and terror of family members trying in vain to contact each other. Barto said that the school janitor combed the school and every classroom, making sure all children were accounted for. It was managed chaos, but ultimately successful. Barto leans back in her chair and marvels like every person I talked to, "It's a miracle no one died."

Weed High principal Mike Matheson has subsequently met with emergency personnel to discuss future disaster preparedness. "We



Bob Hodges with his Albino Burmese Python



Christine Barto

live in the forest and we need to have a variety of ways to get out in the case of a fire, including the possibility of a "shelter in place" a protected room to gather in the event of another sudden emergency." He added, "Based on circumstances and all of the unknowns, I believe the evacuation went as well as possible."

Every student will have their own story about what happened to them on the day of the fire. Chase Horner, a 16-year old

Weed High Sophomore, was in Physical Training class when the substitute teacher corralled the students on the school yard

after the fire alarm sounded. Chase saw the flames cresting the hill, heading straight toward his home where he knew his mother, a night nurse at Mercy Hospital, was sleeping. "I tried to call her on the phone but she didn't answer and I knew no one else was at home because my dad left for work that morning and my little sister was in school. The smoke was so thick, I pulled my shirt over my face and took off running for home. I ran into the house and woke up my mom. We grabbed the three dogs and took off in our Honda." He didn't know it at the time, but the side of his home, a historic wood build-



Chase Horner

ing that was once the Lumber Mill's dance hall, was already on fire.

His home is a total loss but for one item. "The firefighters found a silver cross that was given to me by my aunt who died a while ago." Then he added, his eyes widening, "You can replace stuff, but every day is a gift."

Two churches, both on North Davis Street burned to the ground and both congregations plan to rebuild. Each included the church itself and reception halls and classrooms. Elder Gerry Watson of Grace Evangelical Presbyterian Church, is one of six elders who will lead their community of 40 members through the process of rebuilding. The church has served the community since 1905 with many upgrades and remodels over the years.

Father Joshy Mathew, parochial administrator of 350 families at Holy Family Catholic Church, had minutes to gather a few things in the rectory before evacuating. Within a day, he met with church leaders to check on all parishioners. For those unaccounted for, he sent a letter stating concern and offering aid. Committees of church members are being organized to aid in both short and long term recovery. Sunday masses are being held at the College of the Siskiyou Fort Theater as well as daily mass in a downtown furniture store. "Nobody lost life and buildings can be rebuilt," said Fr. Mathew, adding sincerely, "God will provide."

"We have a chance to rebuild what we want," says Mike Rodriguez District Administrator for The Mt. Shasta Recreation and Parks District which includes Weed's parks.

In April of this year, escrow closed on a new Community Center on South Davis, right in the heart of the schools and neighborhood. This \$1.2 million dollar facility included a community pool, fitness center, state of the art "awesome" kitchen, as well as meeting rooms one of which was being used on the day of the fire by Athletes Committed. This newly formed group sponsored by The Siskiyou County

Alcohol and Other Drugs Prevention organization promotes drug and alcohol education and trains students to be leaders in this area at their individual schools. The students and their mentors were evacu-

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Jefferson Almanac

Don Kahle

Place

I have a new nearby option for Vietnamese food. I can walk to a corner parking lot and order my pho from Tam's Place. But it's not a place, at least not for anyone but Tam. It's a food truck.

Sometimes I drive by and the truck is not parked there. Tam's Place is in some other place. So which place is Tam's Place? I guess I'd have to ask Tam Howitt. (I learned her name from her Facebook page.) She probably has dreams of someday having her own place, inviting people in and feeding them. Or maybe she had a place and now she's downsized to a food truck but doesn't want to print new business cards.

Tam doesn't need my advice and I'm not meaning to offer it. But I do worry that we're losing something important that we call "place." Place was central to our lives. We wanted a place of our own. We looked forward to inviting others over to our place.

Meals especially were fixed to a specific place — kitchen table for casual meals, dining room for Sundays and special occasions. Around the table, everyone had their place, even sometimes placemats.

Home used to be the ultimate place — the meta-place, where everyone's place was placed. But it's becoming less that now. Homes are becoming like airports, where people catch their connecting flights or gather their baggage.

We used to "check in" at home periodically — that's where the airport term originated. But now we're more likely to check in on websites like Facebook or Four Square. If we check in with family members, it's by phone.

We come home to recharge — our phones!

Whatever waking hours we spend at home now are spent watching signals beamed to us from far away or sending signals to others over the World Wide Web. The world has come to our doorstep, but fewer people come through our doorway. We let our fingers do the walking. Then we forgot to exercise our other body parts.

Everybody is on the go all the time. Placing requires stopping. Placing without stopping leads to spilling and breaking and crying and hurting. Better not to even attempt to place. No one gets hurt — at least not all at once.

We've only traded an acute pain for a chronic one. We avoid the dramatic pain of rejection, but invite a gnawing unsettledness. Tam might find a better street corner for her Vietnamese cuisine. She'll move on and so will her customers. But some sadness will linger, or should.

Can we know who we are if we don't know where we are? If we don't have a place, can we be sure there'll always be a place for us? If a certain place isn't ours, how can we be sure it won't be filled by someone else? If we've never felt placed, will we know it when we're about to be replaced?

That's the fear that hides in us when we try to live without place. This is why helping the homeless is so difficult, but also so important. Houselessness is an economic condition. Homelessness is an emotional state. Getting a house is easier than feeling at home. Home is where you feel safe, which

"If we've never felt placed, will we know it when we're about to be replaced?"



then allows you to feel all your other feelings.

It's not a place if you're not invited in. Going by or going near does not make something a place. Gertrude Stein summed it up famously: "The trouble with Oakland is that when you get there, there isn't any there there."

Place-making projects have never been more important than they are today. It takes planning and skill and effort and attention, but significant public spaces can become genuine public places, where everyone feels safe and welcome and equal.

I can't come to Tam's Place, but I want opportunities to bump into Tam in some of these public places. If that sort of thing happens often and comfortably, our planners and architects will have succeeded.

Don Kahle (fridays@dksez.com) writes a column each November for *Jefferson Monthly* and blogs at www.dksez.com.

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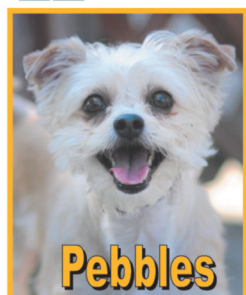
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Theatre and the Arts

Molly Tinsley

The Rest Of The Way

Robert Schenkkan's *All the Way* brings to the stage Lyndon Johnson's first year as President. Though the office is thrust upon him by Kennedy's assassination, LBJ channels his political genius and immense energy into passing Kennedy's languishing Civil Rights Act, then wins reelection by a landslide. High on these successes, the Johnson we meet at the start of *The Great Society* is reminiscing about his boyhood fascination with rodeo bull-riding. The extreme risks involved always made him wonder, *Why would anybody do that?* And then he'd glimpsed the joy and triumph, albeit temporary, on the rider's face.

But the ground-rules for this dramatic sequel have shifted. Johnson faces a four-year term he actively sought; his ego is

deeply invested in a set of messianic goals designed to enhance the American Dream for the greatest number. And History has lined up some formidable resistance to his famous wheeling and dealing. The ride is about to take a downward. Christopher

Acebo's paneled set, which conjured a congressional chamber in *All the Way*, will soon bring to mind an ancient amphitheatre; the circular stage that serves as the Oval Office, a sacrificial killing floor. As the tiered seating begins to fall apart, LBJ is no longer the cowboy hanging onto a bucking bull but the exhausted steer of his final soliloquy, being taken down by a pack of wolves, "chewing away to his heart."

The pace of this devolution is mind-bending. One after another, external forces obstruct the implementation of Johnson's

The riveting production about to close its sell-out run in the Bowmer attests to their repeat success and underlines the value of the Oregon Shakespeare Festival's American Revolutions project, with its commitment to exploring the history and spirit of our country through the medium of new plays.



Dr. Martin Luther King, Jr. (Kenajuan Bentley) and President Johnson (Jack Willis) confer about the Voting Rights Act in Oregon Shakespeare Festival's production of *The Great Society*. (Ensemble, gallery, Richard Elmore, Wayne T. Carr, Jonathan Haugen)

PHOTO: JENNY GRAHAM

mission. Doctors fight Medicare, Republicans balk at domestic spending, McNamara and the Generals lobby for escalating involvement in Vietnam, utterly deaf to their own outrageous doubletalk. But amid the clamor and chaos, Schenkkan foregrounds one voice and one vector as the complement to Johnson's: Martin Luther King has his own mission, to extend civil rights to *all* Americans. His choice of non-violent means establishes him as LBJ's antithesis if not his antagonist.

Both men are self-appointed saviors. Johnson is the pragmatist, adept at wielding political power, while King is the idealist, modeling moral authority. King must be willing to die marching for his rights. For Johnson, only his reputation is on the line, and to protect that, he's willing to sacrifice the lives of others: he answers yes to Vietnam when his judgment says no because he's afraid to be "the President who lost Asia." King, in contrast, retreats from a confrontation with George Wallace's police, choosing "to protect people over preserving ideological purity."

Schenkkan builds the first two acts of *The Great Society* on the electric tension between these two leaders. They could be brothers—both of humble origins, both self-made, well-meaning, and visionary—yet one is the manipulating insider, the other, stolidly outside. Their philosophical tug-of-war is grounded in blood and sweat. In Act One they wrangle over federal protection during King's deadly southern marches; King moves on to Chicago in Act Two, taking on Mayor Daley over fair housing and dragging Johnson into the fray. Then J. Edgar Hoover reveals to Johnson that King has become publicly critical of the Vietnam War.

As Schenkkan structures the action, this is the breaking point for Johnson. Cut off from King in Act Three, he's drawn into Hoover's megalomaniacal orbit by promises of omniscience and absolute loyalty. Dramatic energy dissipates in paranoia. The Great Society falls victim to war. All LBJ can do now is stand like a "jackass in a hailstorm" and take the hatred of the swelling ranks of protesters.

At the thematic heart of *The Great Society* lies the struggle between LBJ and Martin Luther King, and the performances of Jack Willis and Kenjuan Bentley raise these worthy adversaries to mythic heights. Willis discovers the complexity of a King Lear in

CONTINUED ON PAGE 27

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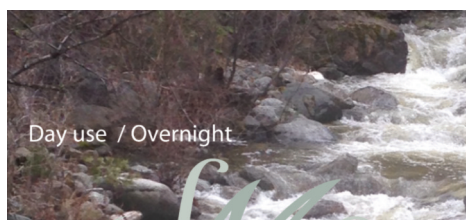
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Inside the Box

Scott Dewing

The Ultimate Question

In Douglas Adam's novel *The Hitchhiker's Guide to the Galaxy*, researchers from a "pan-dimensional, hyper-intelligent race of beings", construct a super computer called Deep Thought. The greatest computer of all time and space, Deep Thought is designed to calculate the answers to the universe's deepest philosophical questions that even the race of highly intelligent beings are unable to answer such as: Why are we here? How did we get here? From where? What is the meaning of life?

After some debate, the inventors of Deep Thought come up with a question that they believe embodies all those questions and feed it into Deep Thought for processing. The question they pose is this: "What is the answer to the ultimate question of life, the universe and everything?" Deep Thought begins processing and crunching data, and after seven and a half million years spits out the answer to the question. The answer is: "forty-two".

One of the researchers, Loonquawl, is greatly disappointed and yells at Deep Thought: "Forty-two! Is that all you've got to show for seven and a half million years' work?"

Being a computer, Deep Thought doesn't get angry but coolly responds to Loonquawl's criticism: "I checked it very thoroughly and that quite definitely is the answer. I think the problem, to be quite honest with you, is that you've never actually known what the question is."

How true. The problem with answers is that they have little to no meaning if we are asking the wrong questions or do not fully understand the questions we've asked in the first place. This is made even trickier because the meaning of the word "meaning" is not exactly clear. What I mean by this is that the meaning of any information (i.e., a word, a message, an answer to a question) depends on how that information is interpreted. If you don't know how information is to be interpreted,



then you don't know its meaning.

"Meaning is a bit like pornography," wrote MIT professor Seth Lloyd in his excellent book *Programming the Universe*, "you know it when you see it."

I think we all know what he means by that. (Okay, you can stop blushing.)

I was recently reminded of Deep Thought when I used Wolfram|Alpha, which is described as a "computational knowledge engine" at its website, www.wolframalpha.com. On its surface, Wolfram|Alpha is like a classic search engine such as Google. Under the hood, however, Wolfram|Alpha is very different. Unlike a search engine, which displays a list of search results for a given keyword or phrase, Wolfram|Alpha seeks to provide a succinct answer.

"Fifty years ago, when computers were young, people assumed that they'd quickly be able to handle all these kinds of things," wrote Wolfram|Alpha founder Stephen Wolfram in his blog. "...that one would be able to ask a computer any factual question, and have it compute the answer. But it didn't work out that way. Computers have been able to do many remarkable and unexpected things. But not that. I'd always thought, though, that eventually it should be possible. And a few years ago, I realized that I was finally in a position to try to do it."

How does Wolfram|Alpha answer questions? It computes its answers from structured data—a lot of data—currently more than 10 trillion pieces of data and growing.

Behind Wolfram|Alpha, is the brilliant mind of distinguished physicist, computer scientist, and inventor Stephen Wolfram. Wolfram is perhaps best known as the creator of Mathematica, a high-end software program used extensively in science, engineering, and mathematics. In fact, Wolfram|Alpha's core code base is built on 5 million lines of symbolic Mathematica code.

According to the Wolfram|Alpha website, "[the] long-term goal is to make all systematic knowledge immediately computable and accessible to everyone. We aim to collect and curate all objective data; implement every known model, method, and algorithm; and make it possible to compute whatever can be computed about anything."

What can be computed? Before we answer that, let's establish what the word "computation" means. Computation is the processing of information. Information is structured data that informs its recipient about something. Information is facts,

knowledge, a message received and understood. Anything that is information then is computable. You are processing information right now. You are performing computation. You are a computer. Of course, digital computers perform computation too (hence the name "computer") and are much better than humans at certain types of computation, such as mathematical computation.

What else contains information and is therefore computable? Let's return to Lloyd's book *Programming the Universe*:

"The universe is the biggest thing there is and the bit is the smallest possible chunk of information. The universe is made of bits. Every molecule, atom, and elementary particle registers bits of information...The history of the universe itself is, in effect, a huge and ongoing quantum computation. The universe is a quantum computer."

Okay, but what, exactly, does the universe compute then my dear Professor Lloyd?

"It computes itself," he writes. "The universe computes its own behavior."

If Lloyd is correct about the universe being a quantum computer (and I believe he is) then the universe itself is the largest in-

formation processor (i.e., "computer") that we know of. All other computers, including ourselves and those electronic boxes we commonly refer to as "computers" are just models of this universal computer.

Back down here on Earth, Wolfram|Alpha is another stab at modeling the universal computer. It is far from perfect at processing information and computing answers. But it is not without a sense of humor. When I feed the ultimate question—What is the answer to the ultimate question of life, the universe and everything?—into Wolfram|Alpha's little text input field, it quickly spits back the answer: "42".

Now if we could only understand the meaning of the ultimate question, we'd be able to understand the ultimate answer and finally know why we are here, how we got here, and where we are going.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

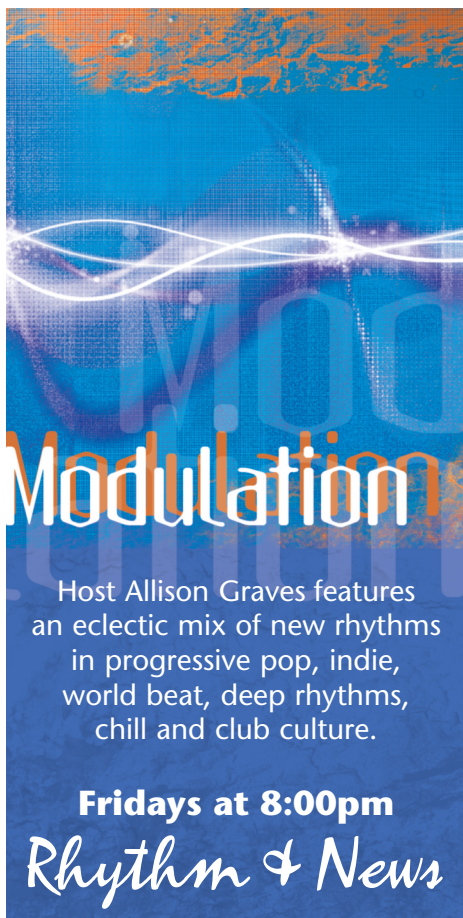
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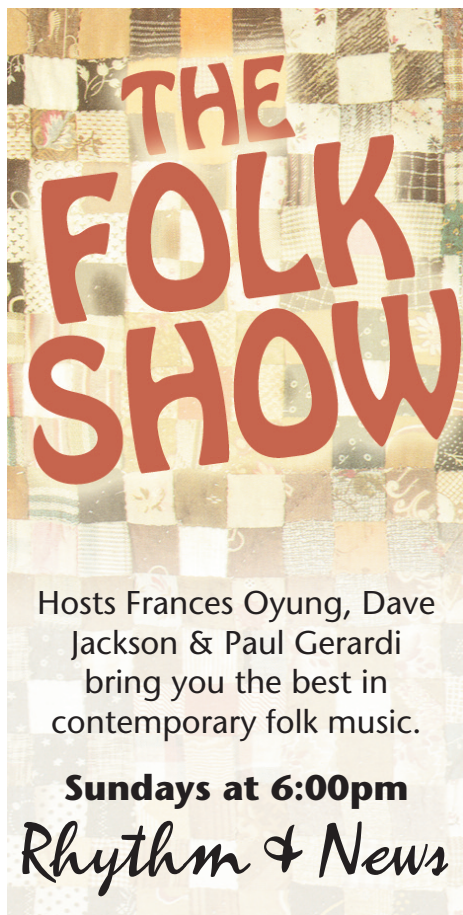


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Recordings

Eric Teel

Sampling The Festival Circuit

As you might assume, I see a heck of a lot of live music each year. It's an absolute blessing to be able to see so many amazing performers showcasing their ability at venues throughout Oregon and northern California. Last summer, I had the opportunity to experience my first true multi-day music festival: Pickathon. Held at privately owned Pendarvis Farm in Happy Valley, Oregon, Pickathon is a sight to behold. Three days of music, managed crowd density, no plastic, free water, reusable serving dishes for all food vendors, composting sites, solar panels, and on and on... Pickathon features seven different artistic stages, each delivering a unique and incredibly memorable experience. And the talent was amazing: Feist, Kurt Vile, Sharon Van Etten, Andrew Bird, Lake Street Dive, Shakey Graves, Parquet Courts, The Devil Makes Three, Tift Merritt and dozens of others.

“Money is like manure – if you spread it around, good things grow; and if you pile it up in one place, it just smells bad.”

—San Francisco venture capitalist Warren Hellman, Founder of Hardly Strictly Bluegrass

I knew when Pickathon ended last summer that I'd be going back this year. I actually put the dates on my calendar last fall and spent months waiting for the first weekend in August to arrive. What I didn't plan for, however, was that I'd actually be able to attend three distinctly different music festivals this summer, and gather unique perspective of how festivals small, medium, and gigantic can each hold their own charm and excitement. Indeed Pickathon lived up to all of my expectations this year, and I think I would have been happy if that had been my summer pinnacle. But, it wasn't.

In September, I was lucky enough to experience another of the Northwest's hidden gems: Sisters Folk Festival. Where Pickathon's main stages seat (hold?) thousands, the biggest stage locations in Sisters hold roughly 700. The smallest ones hold maybe 50. Those small venue sizes



Sturgill Simpson captivating the crowd at Pickathon's Woods Stage.

PHOTO: ERIC TEEL



LEFT: Jerry Douglas and the Earls of Leicester played to an enormous crowd at San Francisco's HSB. RIGHT: Anaïs Mitchell's solo set at The Belfry in Sisters, OR.

can really create trouble if you're too ambitious when planning your day of music as I was. Simply put, if you stay too long at one performance before wandering over to the next, the venue will be full, and you'll be on the sidelines for an hour as your punishment. On the flipside, when you do manage to squeeze in, you're treated to an amazingly intimate show. Whereas Pickathon has a family-friendly feel, Sisters makes you feel like you're *part* of the family. And beyond the scheduled sets, there are numerous "jam sessions" with artists gathering for impromptu music-making just minutes after walking off of one of the festival stages. This year, Barnaby Bright, Anaïs Mitchell, Ruth Moody, Shakey Graves, The Duhks, Eric Bibb, Black Prairie and more were all wandering around the charming town of just over two thousand residents.

In early October, I took a trip to San Francisco for Hardly Strictly Bluegrass. HSB couldn't be further from the quaint charm of Sisters. Founded in 2001 by San Francisco venture capitalist Warren Hellman, Hardly Strictly Bluegrass is held each year in San Francisco's Golden Gate Park and can draw a crowd over its three days of nearly three quarters of a million people! This year featured Emmylou Harris, Chris Isaak, Ryan Adams, St. Paul and the Broken Bones, Jerry Douglas, Ralph Stanley, Jessica Hernandez and the Deltas, Johnnyswim and over 50 others across seven stages. Did I mention HSB is free? Billionaire Hellman's mantra, when it came to the festival he privately sponsored each year until his death in 2011, was "money is like manure — if you spread it around, good things grow; and if you pile it up in one place, it just smells bad." Even upon his passing, Hellman es-

tablished an endowment to ensure the festival would continue, free for patrons and completely devoid of corporate sponsorship.

Despite the heatwave San Francisco was experiencing this year, the crowds were absolutely enormous. Saturday's evening set by Chris Isaak must have had 15,000 people watching and listening. What made it the all the more enjoyable were Isaak's comments about living just mere blocks from Golden Gate Park, and that HSB was the most local

gig he could imagine that wasn't in his own living room. Visibility was certainly difficult at times, and unless you're in the front half of the crowd, even the sound suffers a bit. But, what amazing gift to San Franciscans and the world. I knew of people flying in from Nashville and Pittsburgh just to attend.

Looking back, I really enjoyed all three of the events I attended, and I'd strongly encourage you to start looking early when the lineups are announced and see if any might work with your schedule and budget. With proper planning, adequate water and comforts (shade clothing, sunscreen, snacks, decent concert blanket, etc) festivals can be a wonderful way to experience some of your favorite performers live, while at the same time conveniently exposing you to many that are unfamiliar and may quickly become your next favorite.

When he isn't on-air, or locked in the 'Zippy Room' making sure our programming schedule stays on track, Program Director, Music Director, and *Open Air* host Eric Teel can be found with his headphones on poring through stacks (and stacks) of CDs, looking for gold.

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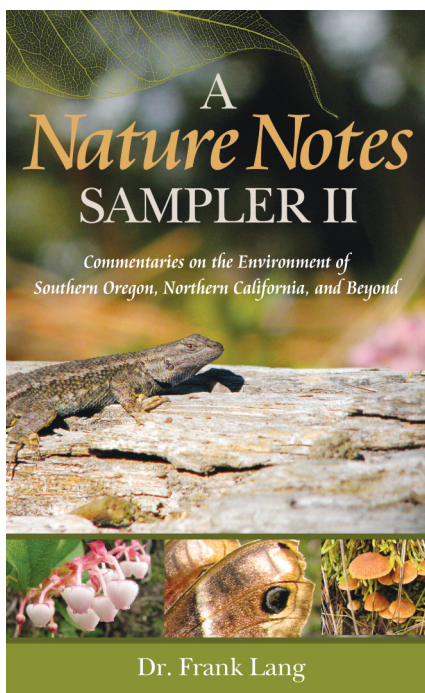
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Nature Notes

Frank Lang

Water Bears

Like the rustic look of moss and lichen covered wooden shake and shingle roofs. Mosses and lichens are ecological pioneers, the first plants to invade any bare area, granite outcrop or fresh split shake. Mosses and lichens put down thin, filamentous structures into microscopic cracks and crevices and make them macroscopic. They produce organic acids that soften substrates. They capture windblown debris: dust, pollen, fine soil particles and, sometimes, eggs or spores of other organisms. They change the shake

or shingle from a place of temperature and moisture extremes to a cooler, damper, place; a place that wood rotting fungi might find more hospitable.

I tend to ignore the role they play in shortening the life of the roof. I like the mosses and lichens on my roof because I know they are the home of bears. Yes, bears. Not the kind of bears that deposited huge piles of manzanita berries along the irrigation ditch above our house before more houses encroached upon the urban wildland interface, but

“When summer comes and mosses dry, water bears contract into a dried inactive state that can last from four to seven years.”



PHOTO: SCIENCESOURCE

The microscopic tardigrade—also known as the water bear—is the only animal that can survive the cold, irradiated vacuum of outer space.

tardigrades or water bears. These microscopic, multicellular beasts, half a millimeter or less in length, spend their lives wandering about in moss and lichen forests several centimeters high. Their short, stout, cylindrical bodies with downturned heads have four pair of clawed, stumpy legs. Their deliberate, pawing locomotion is most bear-like.

Despite their fearsome claws, used for clinging and climbing, they are mostly herbivorous, although they won't pass up a juicy nematode or rotifer. They usually pierce the cell wall of moss leaflets and algal cells with sharp pointed mouthparts and suck out vital juices.

Tardigrades have an unusually large bilobed brain in proportion to their body size. Do they think? Is left brain, right brain a topic of discussion? Most likely not.

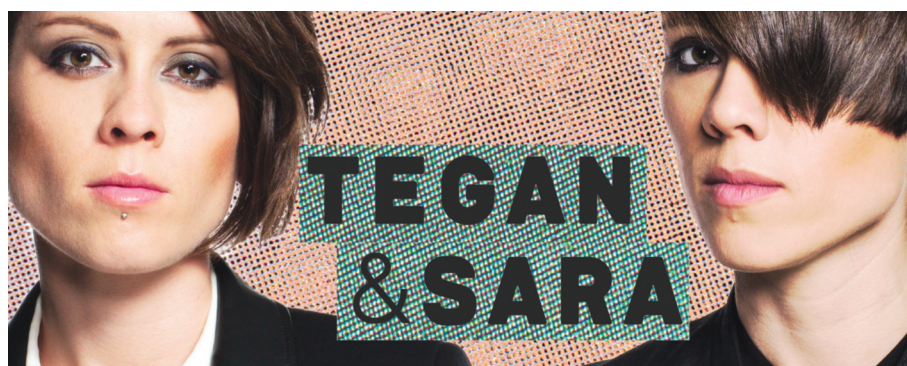
Water bears have an amazing facility for suspended animation. No expensive cryonics for tardigrades, whole body or just the head. When summer comes and mosses dry, water bears contract into a dried inactive state that can last from four to seven years. How long depends on the amount of stored food in their bodies. When moist conditions return, the animals swell with water, and promptly become active in anywhere from four minutes to several hours. Under laboratory conditions, animals have been dried and revived ten times or more.

So, if you wake suddenly at night, it might be because of the restless wanderings of water bears on your shake roof. If you have asbestos shingles, it just might be a mating frenzy of your own personal herd of hair follicle mites cavorting around your nose and cheeks. But that's a topic for a different Nature Note.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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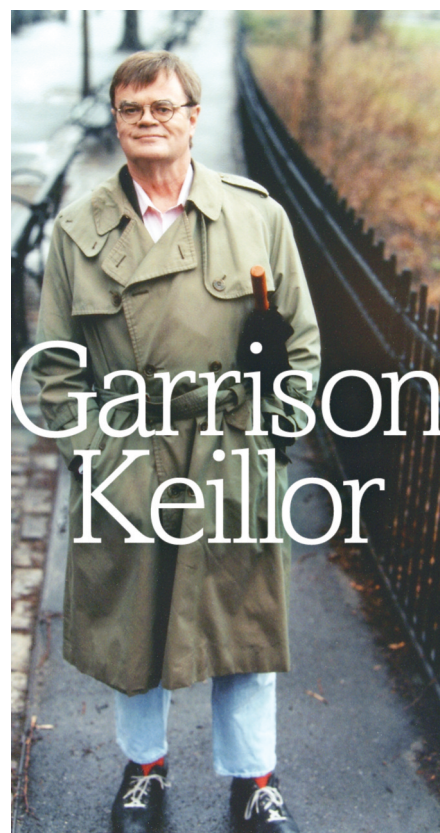
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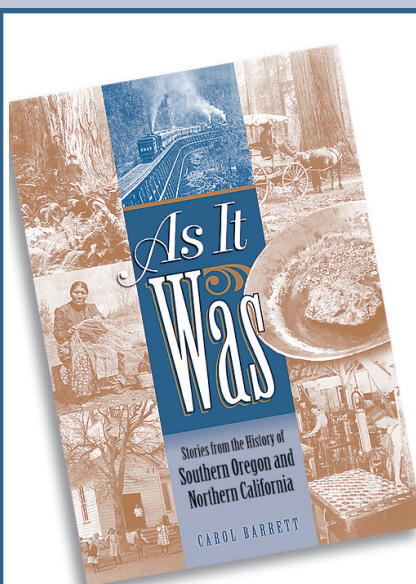
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By CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Modoc Sucker Escapes Threat of Extinction

By Kernan Turner

The Modoc sucker, a small fish with fleshy lips that grab insects and worms and scrape algae from stream bottoms, joined the federal endangered species list in 1985. Biologists worried that its survival was threatened by stream bank erosion from cattle grazing and predatory non-native brown trout.

At the time, biologists believed the fish had only 12.9 miles of habitat in seven streams in Northern California's Pit River Basin. To everyone's surprise, Oregon State University discovered in 2001 that the fish also lived in Oregon waters, but had been misidentified as the Sacramento sucker.

Today, the fish inhabits nearly 43 miles in 12 streams in the Modoc National Forest of Northeastern California, the Fremont-Winema National Forest in Southern Oregon, and nearby state and private lands.

The U.S. Fish and Wildlife Service proposed earlier this year that the sucker be removed from the endangered species list because scientists had confirmed the fish "no longer meets the definition of an endangered or threatened species."

When approved, the proposal will make the Modoc sucker one of the first fish to be delisted for reasons other than extinction.

Sources: Jarrell, Lacey. "Modoc Sucker Makes a Comeback." Herald and News 13 Feb. 2014 [Klamath Falls, Oregon]. Web. 17 Sept. 2014; "Endangered and Threatened Wildlife." Federal Register 79.30 (2014): 8656. Web. 18 Sept. 2014. <<http://www.gpo.gov/fdsys/pkg/FR-2014-02-13/pdf/2014-01526.pdf>>.

Helitankers Help Suppress Oregon Fires

By Dmitri Shockey

For years Oregon's summer fires have not only destroyed stands of valuable timber, but also damaged the regional economy. In the 1960's, an average of 414 fires annually were burning 5,660 acres and costing some \$243,000 to extinguish.

By 1968 the State Forestry Department had strongly committed to a new weapon by contracting three new helicopter tankers, known as Kaman H43A helitankers, from Rosenbalm Aviation in Medford. The helitankers carried sling-mounted tanks or buckets capable of accurately dropping 250 gallons of water or chemical retardants on remote fires long before firefighters could hike in to create containment lines.

The Forestry Department first deployed helitankers successfully in 1966 against the Oxbow Fire west of Eugene. The following year the Department stationed a standby unit at Roseburg.

The department summed up its early use of helicopter-delivered fire suppressants in a report, stating, "Helitankers have been firmly established as an integral element of the Oregon State Fire Control System. Experience indicates that helitankers can be highly successful in reducing damages from fire and reducing the overall cost of suppression."

Source: "Activities In Fire Control." Southern Oregon Digital Archives. SOU, 1969. Web. 19 Sept. 2014. <http://soda.sou.edu:8080/filtered_docs/library1_lib/library1_lib/2594/0.html>.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Henry Hughes

The Ice Plant Foreman

His whole life on ice,
three hundred tons a day, silver cube,
blue block,
flake and plate—a plant foreman
never too late or cold to smile
or hug his daughters, even
when August melted his nerves,
and his wife went dry. Every day
more complaints, inspections, breakdowns—
Everyone knew he wasn't sick
when he called in. Summer trout
down deep, but catchable. A mountain of water
behind a dam
might tell a man
there will always be enough
of himself
if he manages time and flow,
the lake's hot shimmer,
wide brimmed on a slow troll.
Ice in the cooler for keepers.

Our Cat Sleeps With Us

Curled in the warm valley of legs,
our cat sleeps, nudging early faces,
soft paw on the cheek.
We rub his purring chin and tufted gray ears,
smile and talk gently with one another.
Some mornings I don't feel so good—
hungover, exhausted, alone or worse.
Paw, nuzzle, then a little bite
I shove away. But to him it's just a game
learned long ago, when a man
shot a wildcat off a snowy branch, pulled out his arrow,
felt her plush striped weight,
followed her tracks to the dry cave,
feathers and bones, the crying kittens
gathered in soft leather.
If they survive the journey, he thought,
there's a woman who would love
to try what is said possible. He didn't imagine
she'd tame and break his heart,
over and over
for thousands of years.

Henry Hughes is the author of *Men Holding Eggs*, which won the Oregon Book Award for Poetry in 2004, and *Moist Meridian*, a finalist in 2011. He is the editor of the anthology *The Art of Angling: Poems about Fishing*, and co-author of *Shutter Lines*, which features his poems and photographs by Paul Gentry. Hughes' commentary on new poetry appears regularly in *Harvard Review*. Henry Hughes teaches writing and literature at Western Oregon University in Monmouth.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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EarthFix

Tony Schick

Illegal Pot Farms Are Poisoning This Furry Animal

New threats and a legal settlement prompted the U.S. Fish and Wildlife Service proposal today to list West Coast populations of fisher as threatened under the Endangered Species Act.

The fisher, an elusive cousin of the mink, otter and weasel, was first driven into scarcity by fur trappers and loggers in the late 1800s. Today it's getting poisoned by marijuana growers.

Once prevalent throughout the West Coast, natural fisher populations have been relegated to pockets of Northern California and far Southern Oregon, deep in public forests where they've found themselves sharing land with illegal marijuana farms. Those farms use heavy amounts of rat poison and do so in ways not intended by the label, federal wildlife officials said.

More than 80 percent of animals tested showed levels of rodenticide, according to federal wildlife officials who say pot farms are the likely source. The number of deaths caused by the poison is unknown.

"It is an illegal activity so it's not like we know a lot yet," said Paul Henson, state supervisor for the U.S. Fish and Wildlife Service in Oregon. "But we know it's fairly widespread within the range of the fisher, because that's also where a certain amount of the illegal cultivation occurring on public lands."

The fisher is a small, brown mammal resembling a cross between an otter and a house cat. It's one of the only creatures that actively hunts porcupine and prefers to make its den in old, gnarled trees often found in old-growth forests.

Henson said fisher also have been known to do well in managed forests, and said the West Coast doesn't have a lack of fisher habitat, just a lack of fishers.

Environmental groups have been pushing for the animal's protection for nearly 25 years, and some of them see it differently. Noah Greenwald, endangered species direc-



PHOTO: WASHINGTON DEPARTMENT OF FISH AND WILDLIFE

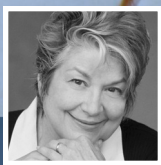
tor at the Center for Biological Diversity, said the fisher is indicative of old growth forest habitat.

Greenwald thinks that much like salmon, the spotted owl and the marbled murrelet before it, an endangered listing for the fisher could force the creature into the center of Oregon's timber politics. Greenwald indicated the fisher would become an issue for his and other environmental groups in the debate over proposals to increase logging on Northwest forests. That includes the separate bills introduced by Oregon Sen. Ron Wyden and Oregon Rep. Peter DeFazio proposing new management for Oregon's O&C Lands — a checkerboard of parcels in Western Oregon named for the Oregon & California Railroad that once owned them.

The fisher's listing comes as part of a 2011 legal settlement between the U.S. Fish and Wildlife Service and the Center for Bi-

ological Diversity, in which the agency agreed to speed up its decisions on 757 species awaiting a determination regarding the endangered list.

Tony is a native of Portland, Ore. He previously worked as the web editor for Investigative Reporters and Editors, a journalism nonprofit based in Columbia, Mo. Before that he received his master's degree in journalism from the University of Missouri. He has worked as a freelance reporter and researcher since 2007. Sometimes he blogs about his experiences with journalism and data. He has undergraduate degrees in journalism and sociology from Gonzaga University, where he spent enough time after hours in the student newsroom that he and his wife named their dog, Myron, after the building's beloved overnight custodian.



The Splendid Table

Lynne Rossetto Kasper

Fresh Ginger Apple Pie

Spicy apple pie is my downfall. Tart, snappy apples like Granny Smith and Greening stand up to the classic pie spices. Fresh ginger and lemon up the zing that is essential for every apple pie.

And then there's the crust. Good crust is better than a cookie, and this recipe is one of our favorites. Here you will learn how to sidestep runny filling and soggy-bottom crusts forever. Two tricks are the key.

One is from baking expert Rose Levy Beranbaum. You mix the apple filling and let it drain in a strainer over a bowl before you put it in the crust. Then, boil down that juice to a thick syrup and add it back to the apples. It's intense apple-on-apple flavor, and it's delicious.

The other trick is to bake the bottom crust *before* you add the filling and the top crust.

Pie Crust

2-1/3 cups (about 12 ounces) all-purpose unbleached flour (measure by dipping cup into the flour sack and then sweeping off any excess with a flat knife blade)

2 tablespoons sugar

1/4 teaspoon salt

2 sticks (8 ounces) unsalted butter, each cut into 4 or 5 pieces

1 tablespoon lemon juice or vinegar

5 to 7 tablespoons (2-1/2 to 3-1/2 ounces) ice water or iced apple juice

Filling

6 large (about 4 pounds), tart, firm Granny Smith apples peeled, cored and sliced about 1/2-inch thick (Don't use Golden Delicious; they will ruin the pie.)

Juice of 1 large lemon

1/2 to 2/3 tightly packed cup dark brown sugar

1 to 1 1/2 inch piece of fresh ginger, minced

2 teaspoons vanilla

1/8 teaspoon salt

1 rounded teaspoon cinnamon

3/4 teaspoon allspice

Crust Glaze

1 large egg, beaten

3 tablespoons sugar

Instructions

1. To make the pie crust; take a large plastic bag and put the flour, sugar, and salt into it. Add the butter to the bag, seal it, and toss the bag around to blend everything. Freeze 30 minutes, or up to a couple of months.

2. When you're ready to make the crust, turn everything into a food processor. Pulse until the butter is in about 1-1/2-inch pieces. Sprinkle the vinegar and 5 tablespoons ice water over the dough.

Pulse just long enough for the dough to form ragged clumps. If it seems dry, sprinkle another 2 tablespoons of water over the dough and pulse again.

3. Divide the dough into 2 balls (one slightly larger than the other). Wrap it up in plastic wrap, and refrigerate for at least 30 minutes, or freeze up to 6 months if you'd like.

4. When you're ready to make the pie, pre-bake the bottom crust so it will stay crisp. Preheat the oven to 400°F. Butter a 10-inch shiny metal pie plate (not dark metal or glass). Roll out the bigger piece of dough on a well-floured board into a big circle about 1/8-inch thick.

Lightly flour the top of the dough to keep it from

sticking. Fit it into the pie pan, leaving the rim completely covered by the dough. Save scraps for decorating the pie, if desired. Chill 30 minutes or more.

5. Spread a piece of foil over a cookie sheet. Roll out remaining dough on a floured board to a circle that's about 16 inches in diameter. Set the dough circle on the foil and chill.

6. Line the dough in the pie plate with foil and fill it with raw rice or beans. Bake 10 minutes, and then take the pan out of the oven. Carefully pull back the foil to check that the crust is looking dry and partially baked, (if not dry bake another 5 minutes).

Once it is partially baked, carefully remove the foil and rice, prick the crust with a fork and bake another 5 minutes. Remove the crust from the oven and set it on a wire rack to cool.

7. To make the filling: In a large bowl, toss together the apples and lemon juice. Add the remaining filling ingredients, tasting for sweetness and adding more sugar if needed. Turn the apples into a sieve set over a bowl. Allow them to drain for 30 minutes to an hour.

8. Turn the drained juices from the bowl into a saucepan and boil until a thick syrup forms. Scrape the syrup back into the apples.

9. Heat the oven again to 400°F. Fill the bottom of the pie shell with the apples, mounding them high and pressing out any pockets. Brush the rim of the baked bottom crust with the beaten egg. Cover the filling with the remaining pastry round.

10. Seal the raw pastry dough to the cooked one by pressing it into the rim of the pie plate. Or you could double over the top crust on the rim and crimp or pinch it into a high rim around the pie.

11. Brush the beaten egg over the top of the pie. Cut out a few steam holes. Cut out stars or leaves from the dough scraps if desired and arrange them on the crust, brushing them with more egg. Sprinkle the crust with the 3 tablespoons sugar.

12. Set the pie on a cookie sheet and bake for 45 minutes to an hour, or until apples are tender when you pierce them through one of the steam holes. You should see caramelized juices bubbling on top.

The pie dough holds in the refrigerator for a day, in the freezer 6 months. For the optimum pie, bake it the day you'll serve it.

This recipe appears in *Eating In with Lynne Rossetto Kasper, Issue 1*, which is available as an e-book.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Weed Recovers *From page 8*



Holy Family Parochial Director, Father Joshy Mathew, arrived in Weed in April of 2014. He is “on loan” to the Catholic Diocese of Sacramento from the Carmelites of Mary Immaculate in India. The remains of the church lie scattered around him. “The Church is not a building, it is the people,” said Fr. Joshy. PHOTOS: MADELEINE DEANDREIS-AYRES

ated from the building just as the fire crested the hill. They had minutes to flee before the new Rec. Center caught fire and burned to the ground. The building was well insured and they will rebuild but where and what is still in the planning stages. “We at least have the opportunity of moving the noisy ice machine away from the conference rooms,” laughed Rodriguez looking on the bright side.

Immediate Help

You could fill a book with the stories, and probably in time someone will. For now, the citizens of Weed are busy planning and acting for the future. Within 24 hours after the fire, volunteer and government relief organizations were firmly in place to assist the people affected by the fire. Unless you are personally affected by a disaster, you probably don’t know that government and volunteer organizations are poised and ready to help in every way imaginable. And help comes very quickly.

First, there is putting out the fire and accounting for every life affected. The search for possible fire victims—and the site has been combed by search and rescue crews with cadaver dogs—has thus far turned up empty. Many pets were lost, but

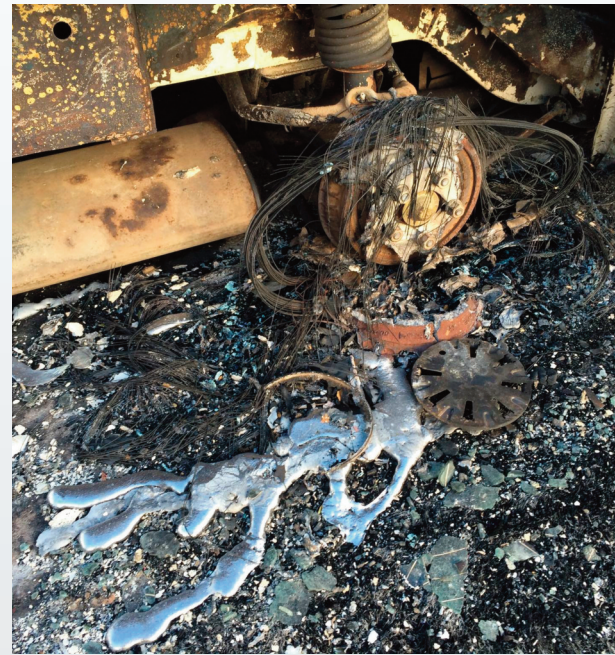
many also made it out either on their own or were rescued by owners and others. The fire came up fast, spread quickly. The neighborhood was fully populated with children, families and the elderly. The exit routes were choked with flame, smoke, and traffic. No one I spoke with can understand, given the dire conditions on the ground, that there weren’t any human casualties. Fire crews on the ground assisted by helicopter and planes managed to put the fire out in hours, though no one was allowed back into the burn area until all hot spots and other dangerous material were dealt with.

While the fire was still raging, concerned citizens from all over the county and beyond began to connect and offer support to victims. This support was channeled into a solid network of organizations poised and ready to come in and offer immediate and long term assistance. Organizations such as the U.S. Small Business Administration are offering low interest loans for the uninsured and under-insured. “We want to give people options so they can make their own decisions about rebuilding but not from a lack of capital,” said Susheel Kumar, SBA representative. Siskiyou Public Health and Siskiyou Recycles are coordinating with the city in their clean-up efforts. The air is mon-

itored regularly for hazardous materials and clean-up is being coordinated on the weekends to lessen the impact on area schools. Food distribution is being handled by Siskiyou Food Assistance, which was burned out but has temporarily relocated to a Crystal Geyser warehouse. Temporary housing is being handled by a volunteer, Sandra Haugen with Elite Real Estate Group in Weed. Weed Family Resource Center along with many other community groups are reaching out to fire victims to provide non-food support, including clothing, diapers and furniture. Also key to the recovery effort will be trauma counseling for children, families and individuals who will need support in the coming months and years as they deal with the emotional scars of the fire.

Beginning The Recovery

Within a day of the fire, plans were underway with the Shasta Regional Community Foundation (SRCF) to begin work on a Recovery Plan. That plan, under the leadership of Development and Communications Associate, Jill Harris, has five components with the stated goal of steering Weed through long term recovery. Committees have been formed in five areas of leadership: finance, construc-



ABOVE: The aluminum rims of this car melted in the extreme heat of the fire. The melting point of aluminum is 1,221 degrees F.

LEFT: House foundations and charred hulks of cars.

PHOTOS: ERIC TEEL/JPR

tion, case management, housing and unmet needs. Community groups, government agencies and individuals will all serve on these committees with the goal of not only speeding recovery but doing it in a way that considers every aspect of the rebuilding process.

SRCF operates as a “pass through” for donations to the Boles Fire. “All donations designated for the Boles Fire will go for the Boles Fire,” said Jill Harris addressing some concerns that donations to disaster organizations are not used for the intended disaster but are funneled to a larger organization and lost in bureaucracy. “All disbursement (of funds) will be very transparent, with regular updates and press releases. We have a history of doing this well, and already a vehicle in place which can quickly establish a framework for recovery which includes working closely with other established disaster organizations, both government and non-profit toward continued recovery.” **Donations can be made to them at Shasta Regional Community Foundation - Memo - Community Disaster Relief Fund. 1335 Arboretum Drive, Ste. B, Redding, CA 96003.**

According to their website, “National Voluntary Organizations Active in Disaster is a nonprofit, nonpartisan, membership-based organization that builds resiliency in

communities nationwide. It serves as the forum where organizations share knowledge and resources throughout the disaster cycle — preparation, response, recovery and mitigation — to help disaster survivors and their communities.” Known as VOAD, this organization immediately marshaled their Northern California chapter to help in both the short and long term aspects of assistance. VOAD enables members to share information and coordinate the deployment of resources to disaster areas. By sharing of information and coordination of services, groups work together more efficiently, removing duplication of services and channeling aid directly to the people who need it most. Tom Conrad, president of Northern California VOAD, has been a presence at community meetings coordinating recovery efforts with his organization and others.

Roseburg Forest Products with 135 employees at its Weed mill, sustained significant damage but vows to be up and running again by Thanksgiving. Employees fought the fire alongside firefighters. Weed Plant Manager Jeff Scholberg recalled the fire on Monday night and the spirit of the employees, “We had such an incredible response from our people at the plant. After being evacuated, they voluntarily chose to fight

the fire at the mill, some knowing that their own homes were going up in flames.”

In the interim, many employees will be offered positions in their Oregon mills and others will be employed in the clean-up and renovation. In addition to being a significant economic presence in Weed and Siskiyou County, Roseburg Forest Products is noted for its philanthropy, underwriting many community projects.

As Weed continues to march forward in recovery, Mayor Bob Hall speaks for the town of Weed when he says that the support from outside of Weed has been overwhelming. “The whole community is humbled by the outpouring of material, financial and emotional support. Our Weed Recovers motto is, “If we all do a little, we can accomplish great things.” For more information or to give money or material donations, contact weed.recovers.org.

Madeleine DeAndreis-Ayres lived in Weed from 1976 to 1978 where she attended College of the Siskiyous, and worked at Silva’s Restaurant. Ed and Nola Silva, owners of Silva’s Restaurant and providers of good jobs to college kids, tragically lost their home in the Boles Fire. She wishes them and all the good citizens of Weed a speedy recovery.



First... The News

Charlotte Duren

From The Archives

With Halloween over and done with and Thanksgiving right around the corner, this time of year always makes me want to hunker down in my apartment and bake good food while listening to good radio. This hibernation also gets me thinking of some of my favorite shows on the *Jefferson Exchange* this past year. So, as the weather gets dark and stormy and you're looking for some cozy listening, here are some of my favorites. I hope you enjoy them as much as I did.

Organic: A Journalist's Quest to Discover the Truth behind Food Labeling

What does it really mean when you see "organic" slapped on a product in the store? Journalist and University of Oregon professor Peter Laufer went in search of the answer to that particular question. <http://ijpr.org/post/what-it-means-be-labeled-organic>

I'll Drink to That: A Life in Style, with a Twist

Personal shopper to the stars Betty Halbreich shares her adventures and nearly 40-years working at luxury store Bergdorf Goodman. <http://ijpr.org/post/shopper-stars-ill-drink>

Not To Be Missed

NPR film critic Kenneth Turan shares what he calls the 54 best films of all time. Be prepared to be surprised. <http://ijpr.org/post/movies-not-be-missed>

The Longest Date: Life as a Wife

Cindy Chupack wrote five seasons of scripts for HBO's famed "Sex and the City." Chupack shares her real life dating ups and downs and what made it into the show. <http://ijpr.org/post/longest-date-forever-maybe>

I Knead My Mommy And Other Poems by Kittens

Ever wonder what your cat is thinking?

Francesco Marciulano, humorist, author and comic strip ("Sally Forth") writer channels the inner thoughts of our beloved pet. <http://ijpr.org/post/what-your-kitten-really-thinking>

Just My Typo

The entire meaning of a sentence can be undone by a typographical or proofreading error. But the verbiage that results can certainly be funny. Drummond Moir collected a bunch of good ones in his book. <http://ijpr.org/post/fun-goofs-just-my-typo>

Unworthy: How to Stop Hating Yourself

Author Anneli Rufus takes on the epidemic of self-loathing and her own struggles with low self-esteem. <http://ijpr.org/post/how-stop-hating-yourself>

Sorry About That: The Language of Public Apology

Saying "I'm Sorry" can be hard for anyone. Linguist Edwin Battistella of Southern Oregon University wrote the book on apologies. <http://ijpr.org/post/sorry-about-or-are-they>

The Numberlys

Prolific writer, filmmaker and illustrator William Joyce shares his imaginative chronicle of a group of friends who create the alphabet in a land once ruled by stuffy numbers. It began as an app and is now a book and a short film. <http://ijpr.org/post/visit-william-joyce>

The Big Tiny

A backlash against the so-called "McMansion." It's a Tiny House Movement. Dee Williams embraced it when she built her own 80-square foot house. Dee tells the story. <http://ijpr.org/post/living-large-big-tiny>

Founding Mothers: Remembering the Ladies

The term "founding fathers" rolls off the tongue pretty easily. But women played a

big role, too. Longtime broadcast journalist Cokie Roberts follows a book on these women for adults with an illustrated version for younger readers. <http://ijpr.org/post/cokie-roberts-and-founding-mothers>

Spend a little time with a parachute, and you can become famous. Especially if you're the very first person in your country's history to attempt (and succeed) at paragliding. Godfrey Masauli, the first person to paraglide in the African country of Malawi converted his success into a film, *The Boy Who Flies*. <http://ijpr.org/post/boy-who-flies-lands-ashland>

A Story Lately Told

Was there ever a chance Anjelica Huston would not end up in movies? She tells the story of her early years in the first part of a two-part memoir. <http://ijpr.org/post/anjelica-huston-story-lately-told>

I hope this list sends you back to re-listen and maybe reminds you of some of your favorites. Happy holidays and thanks for your continued listening!

The Jefferson Exchange is always looking for new and interesting guests. If you know that person or maybe you are that person... we'd like to hear from you. Send us an e-mail to jx@jeffnet.org with a short description and your contact information.

Charlotte Duren grew up in the Seattle area and previously worked as a reporter for NPR stations in Salt Lake City and Wrangell, Alaska. She graduated from Southern Oregon University in 2010 where she spent her mornings as a student board operator for the Jefferson Exchange. Charlotte is responsible for booking guests on the Jefferson Exchange and is always looking to hear from community members about interesting events and issues going on in and around the state of Jefferson.

PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8-10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

Tuned In *From page 5*

the public sector and the private sector, from buyers and sellers, from Americans and from non-Americans."

Reed Hundt, Former FCC Chairman

"Ours is a medium of intimacy and heart – of humanity and humility and honesty ... We must always aim for the extraordinary. Okay is not good enough. Fine is not good enough. Good is not good enough. Extraordinary – every day, every hour, every second. We must fight with every breath to infuse our airwaves with energy, passion and life ... I believe that it's okay for us to have revolutionary hearts. It's okay for us to want to make this world a better place."

David Isay, StoryCorps Founder

"... public broadcasting is a nonpartisan and unapologetically vigorous advocate of public life. It's the exit from the squirrel-cage discussion of fairness and balance. As members of the public, we need to know more about the underlying problems of our society and government. We don't need someone to calibrate neatly between two extremist opinions or

stake a middle ground between predetermined left and right positions. We all need help cutting through the noise created by loud, unproductive arguments."

**Patricia Aufderheide and
Noëlle McAfee, Former Heads
of the Public Media Think Tank
at American University**

It's big stuff, worthy of a big effort. And we hope, when you listen each day it is evident that all of us here at JPR are trying to make our little piece of the world a better place.

Paul Westhelle, Executive Director
Jefferson Public Radio

Thanks to Current.org for collecting these writings and for making the full texts available online.

The Splendid Table®



**AMERICAN
PUBLIC MEDIA**

**Sundays at 9am on
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and online at www.ijpr.org**

The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.

PROGRAM GUIDE CLASSICS & NEWS

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KZBY 90.5 FM
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Opera
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Nov 3 M Rimsky-Korsakov: *Suite from Tsar Saltan*
Nov 4 T Strauss: Symphonic Interludes from *Intermezzo*
Nov 5 W Falla: Harpsichord Concerto
Nov 6 T Tchaikovsky: *Voyevoda*
Nov 7 F Brüll*: *Andante and Allegro*

Nov 10 M Couperin*: *Troisième Concert*
Nov 11 T Butterworth: *Two English Idylls*
Nov 12 W Rossini: *String Sonata No. 6*
Nov 13 T Chadwick*: *String Quartet No. 3*
Nov 14 F L. Mozart*: *Symphony in F major*

Nov 17 M Fauré: *Shylock*
Nov 18 T Weber*: *Konzertstück in F minor*
Nov 19 W Bach: *Cantata No. 26*
Nov 20 T Beethoven: *Leonore Overture No. 2*
Nov 21 F Dvorák: *The Noon-day Witch*

Nov 24 M Brahms: *Cello Sonata No. 2*
Nov 25 T Saint-Saëns: *Symphony No. 2*
Nov 26 W Glazunov: *Finnish Fantasy*
Nov 27 T Krommer*: *Flute Concerto in G major*
Nov 28 F Respighi: *Toccata for Piano and Orchestra*

Siskiyou Music Hall

Nov 3 M Dittersdorf*: *Sinfonia in E flat major*
Nov 4 T Beethoven: *Piano Concerto No. 5*

Nov 5 W Bruch: *Symphony No. 3*
Nov 6 T Dohnanyi: *Violin Concerto No. 2*
Nov 7 F Alwyn*: *Lyra Angelica*

Nov 10 M Fauré: *Piano Quintet in D minor*
Nov 11 T Gershwin: *Piano Concerto in F major*
Nov 12 W Borodin*: *Symphony No. 1*
Nov 13 T Chadwick*: *Aphrodite*
Nov 14 F Hummel*: *Septet in D minor*

Nov 17 M Vainberg: *Violin Concerto in G minor*
Nov 18 T Paderewski*: *Piano Concerto in A minor*
Nov 19 W Chopin: *Cello Sonata in G minor*
Nov 20 T Mozart: *Clarinet Quintet*
Nov 21 F Falla*: *The Three Cornered Hat*

Nov 24 M Rubinstein: *Piano Concerto No. 4*
Nov 25 T V. Thomson*: *The River*
Nov 26 W Nielsen: *Violin Concerto, Op. 33*
Nov 27 T Gillis: *An American Symphony*
Nov 28 F Ries*: *Symphony No. 4*

WFMT Presents: The Final Five

Michigan Opera Theater

Nov 1 *Cyran* by David DiChiera
Mark Flint, conductor; Marian Pop, Leah Partridge, Jose Luis Sola, Peter Volpe, Alain Coulombe, Gaetan Laperriere, Daniel Okulitch, Gloria Parker, Eric Johnston, Torrance Blaisdell, Torrance Blaisdell, Matthew Hayward, Daniel Okulitch, Jason Budd

WQXR from Caramoor

Nov 8 *Lucrezia Borgia* by Gaetano Donizetti
William Crutchfield, conductor; Angela Meade, Tamara Mumford, Michele Angelini, Christophoros Stamboglis, Sungwook Kim, Hans Tashjian, Kyle Oliver, William Hearn, Cameron Schutza, Joseph Beutel, Zachary Altman

The Glimmerglass Festival

Nov 15 *An American Tragedy* by Tobias Picker
George Manahan, conductor; Daniel T. Curran, Christian Bowers, Patricia Schuman, Vanessa Isiguen, Jennifer Root, Meredith Lustig, Aleksey Bogdanov, Cynthia Cook, John Kapusta, Thomas Richards

The Chicago Symphony Orchestra

Nov 22 *Macbeth* by Giuseppe Verdi
Riccardo Muti, conductor; Luca Salsi, Tatiana Serjan, Dmitriy Belosselskiy, Francesco Meli, Antonello Ceron, Simge Büyükedes, Gianluca Buratto, Daniel Eifert, David Govertsen, Katelyn Casey, Lily Shorney

Rossini Opera Festival

Nov 29 *Armida* by Gioachino Rossini
Carlo Rizzi, conductor; Randall Bills, Antonino Siragusa, Carlo Lepore, Carlo Lepore, Carmen Romeu, Dmitry Korchak, Vassilis Kavayas

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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Theatre *From page 11*

Johnson, raging against the boundaries to his power. He grabs people and talks over them, turning in an instant from commander, to human being, to needy child. Even in his lowest moments, we see the self-dramatic ego at work. Bentley gives uncanny depth to our media memories of King. His body language spells self-containment, just as his speech suggests an ego determined to submit to a larger cause.

Given the central importance in the play of their relationship, LBJ's exclusively dismissive references to King in Act Three seem odd. Something feels unfinished. Perhaps History never brought the two face-to-face after 1966; indeed, it allowed the man who waded ever deeper into violence to die in his bed while his non-violent brother fell to an assassin's gun. But it also might have provided this closure: it was in response to King's murder that Johnson pushed through Congress the Civil Rights Act of 1968, which mandated equal housing opportunity—the issue that King had taken on in Chicago without success, the issue that originally drove him and Johnson apart.

Johnson had his own tough act to follow in his first full term as President. Similarly Schenkkan and his director, Bill Rauch, themselves faced the challenge of a sequel: could they do it again—forge compelling, prize-winning drama from the welter of historical events, this time covering not just one year but four? The riveting production about to close its sell-out run in the Bowmer attests to their repeat success and underlines the value of the Oregon Shakespeare Festival's American Revolutions project, with its commitment to exploring the history and spirit of our country

through the medium of new plays. The entire production is about to migrate to the Seattle Rep, where it will join the original *All the Way* from November 14–January 4. To see how the two parts will alternate, check www.seattlerep.org/Plays/1415/AW/Calendar. The box office number is 877.900.9285.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

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Send announcements of arts-related events to:
ijprarts@ijpr.org
Nov. 15 is the deadline for the January issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *A Wrinkle in Time* thru Nov 1
- *The Great Society* thru Nov 1

Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre presents:

Backwards in High Heels thru Nov 9.

It's a Wonderful Life - Nov 21 thru Dec 31

First & Hargadine Sts., Ashland. (541)488-2902
www.oregoncabaret.com/season.html

◆ Oregon Center for the Arts at Southern Oregon University presents:

- *The Drunken City* by Adam Bock - Nov 6-16
- *Red Noses* by Peter Barnes - Nov 13-23

Theatre Arts Building, South Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts

◆ Randall Theatre Company presents *The Secret Garden*, Nov 7 thru Nov 23. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258 www.randalltheatre.com

◆ Camelot Theatre Company presents:

- *Lion in Winter*, thru Nov 9
- *Spotlight on Irving Berlin*, Nov 13 thru Nov 23

Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Rogue Valley Symphony presents the "Masterworks Series II" with pianist Tanya Gabriellan:

- SOU Music Recital Hall, Ashland - Nov 7
- Collier Center, Medford - Nov 8
- GPHS Performing Arts Center, Grants Pass - Nov 9

Tickets: (541) 552-6398 www.rvsymphony.org

◆ Chamber Music Concerts presents: Concert I: Horszowski Piano Trio

- Evening Series: Nov 21
- Matinee Series: Nov 22

Located at SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6154 www.chambermusicconcerts.org

◆ Oregon Center for the Arts at Southern Oregon University presents the Youth Symphony of Southern Oregon - Nov 16. Located at SOU Music Recital Hall, Mountain Avenue, Ashland (541)858-8859, www.yssso.org



The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on November 1.

◆ Tutunov Piano Series presents Francesco Nicolosi on Nov. 14 at the SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6348 www.sou.edu/performingarts

◆ Jefferson Baroque Showcase Concerts present: *Schubertaide* featuring Phillip Engdahl, baritone, and Margaret Gries, fortepiano, on Nov 16. Located at UCC First Congregational Church, 717 Siskiyou Blvd., Ashland. (541) 683-6648 www.jeffersonbaroque.org

◆ St. Clair Productions presents

Makana - Nov 14

Workshop with Makana - Nov 15

Tickets and info at www.stclairevents.com, 541-535-3562 or Music Coop in downtown Ashland

◆ Siskiyou Music Project presents:

- Roberta Piket/Billy Mintz Trio with Putter Smith and John Gross - Nov 14

Live at the Artistic - Artistic Piano Gallery, 1390 Biddle Road, Medford. (541)488-3869 www.siskiyoumusicproject.com

◆ Craterian Performances present:

The United Kingdom Ukulele Orchestra - Nov 5
Youth Symphony of Southern Oregon - Nov 15
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Historic Rogue Theatre presents:

- *The Wailin Jennys* - Nov 21

Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

Exhibitions

◆ Schneider Museum of Art presents selections from *Portland2014: A Biennial of Contemporary Art* - thru Dec 6. Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/upcoming.html

◆ Rogue Gallery & Art Center presents the following:

- Exhibit: Transparent Watercolors of the Water Color Society of Oregon - thru Nov 14
- *The Sky is the Limit: Annual Members Show* Nov 21 thru Dec 19

Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Crater Rock Museum features geodes, thunder eggs, scrimshaw, fossils, and minerals from their permanent collection. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 www.craterrock.com

◆ Wiseman Gallery presents works by Chad Erpeling entitled "The Subject is War" Nov 5 thru Dec 10. Located on the Main Campus of Rogue Community College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents Braden Cox: "Presence and Past" thru - Nov 21.

Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art presents the photography of David Lorenz Winston: *Winston Unleashed* thru Nov 14. Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com



Oregon Center for the Arts at Southern Oregon University presents the Tutunov Piano Series featuring Francesco Nicolosi on November 14 at the SOU Music Recital Hall.



FireHouse Gallery presents Braeden Cox: "Presence and Past" through November 21.

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

◆ Havurah Shir Hadash presents its annual auction *Under Paris Skies* on Nov 15. Evening features music by Pat O'Scannell, Michal Vannice, Olof Sodrbäck and Jennifer Schlöming. Located at 185 N. Mountain Ave., Ashland. (541) 292-0805. www.ashlandhavurah.org



Rogue Valley Symphony presents the "Masterworks Series II" with pianist Tanya Gabrielian.



Chamber Music Concerts presents the Horszowski Piano Trio on November 21 & 22 at the SOU Music Recital Hall.

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on Nov 1. (541)772-3797. www.hollytheatre.org

◆ Craterian Performances present:
· *GingerBread Jubilee Auction* – Nov 21
· *GingerBread Jubilee Community Tour* – Nov 22-24
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Jackson County Library Services and the Southern Oregon Historical Society present the latest installment of the "Windows in Time" series: *Saloons and Suffrage in Southern Oregon* with Joe Peterson. Nov 5, Medford and Nov 12, Ashland. Free. www.jcls.org

ROSEBURG/EUGENE

Theater

◆ Umpqua Community College Fine Arts Theatre Dept. presents *Noises Off* – Nov 7 thru Nov 16 on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4694 www.umpqua.edu

Music

◆ Roseburg Community Concert Association presents Live on Stage: *Four Celtic Voices* on Nov 14 at UCC's Jacoby Auditorium. (541) 440-5414 www.roseburgconcerts.org

◆ Umpqua Community College Music Department presents:
· Pops Concert – Nov 4 – Centerstage Theatre on the campus of UCC
· Umpqua Chamber Orchestra & UCC Chamber Choir – Nov 25, First Presbyterian Church (541)440-4693 www.umpqua.edu

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company continues their presentation of *Circle Mirror Transformation* Nov 6 thru Dec 14. Located at 45200 Little Lake St., Mendocino. (707)937-4477 www.mendocinetheatre.org

◆ Dolphin Playhouse presents David Ives' *The School For Lies* thru Nov 2. Located at 580 Newmark, Coos Bay. (541)808-2611 www.thedolphinplayers.webs.com

Music

◆ Pistol River Concert Association presents Calico the Band on Nov 8. Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present:

- Aldaron Laird's *An Artistic and Scientific Exploration of Humboldt Bay* thru Nov 30
- Joseph Bellacera: *Disconnecting the Dots* – thru Nov 2
- Paula Wenzl Bellacera: *Taking Flight* – thru Nov 2

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum continues its presentation of the CAM Biennial 2014 thru Dec 6. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents:
· Trinidad Lighthouse 1871 to Dec 2014.
· Caleb Whitbeck painting of Trinidad Bay thru winter 2014.

Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse presents *The Christmas Spirit* weekends Nov 15 thru Dec 13. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net



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Artscene *From p. 29*

Music

◆ The Historic Cascade Theatre Performance Series presents:
· SF Opera – *Attila* – Nov 2
· Ziggy Marley – Nov 7
· Asleep at the Wheel – Nov 12
· Sarah Jarosz & Milk Carton Kids – Nov 14
· Cascade Christmas – Nov 28–30
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Shasta Community Concert Association presents Al Simmons – Nov 5. All concerts at the Cascade Theatre, 1733 Market st., Redding (530)243-8877. www.shastalive.com

◆ Redwood Jazz Alliance presents: Miguel Zenon Quartet – Nov 12. Humboldt State University, Arcata (707)633.8385 www.redwoodjazzalliance.org

◆ Oaksong Music Society presents Alasdair Fraser and Natalie Haas – Nov 15 Pilgrim Church, 2850 Foothill Blvd., Redding. Tickets @ The Music Connection, 3086 Bechelli Lane, Redding (530) 223-2040 www.oaksongs.org

Exhibitions

◆ Liberty Arts continues its presentation of *Women Who Know Alaska* – thru Nov 28, Located at 108 West Miner Street in Yreka. (530) 842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park presents *Toytopia* thru Jan 7, 2015. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

KLAMATH

Theater

◆ The Linkville Players present *Lend Me a Tenor*, Nov 7 thru Nov 29. Located at 201 Main St., Klamath Falls. (541)205-4395, www.linkvilleplayers.org

Music

◆ Klamath Symphony presents *A Night in Latin America* – Nov 15 at the Ross Ragland Theater, 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Ross Ragland Theater presents the following:
· Ragland Classical Series: *WindSync* – Nov 8
· Eugene Ballet: *Cinderella* – Nov 9
· Popovich Pet Comedy Theater – Nov 13
Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents their Annual Holiday Showcase Nov 2 thru Dec 21. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists. Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 www.chiloquinarts.com




Redwood Jazz Alliance presents Miguel Zenon Quartet on November 12.

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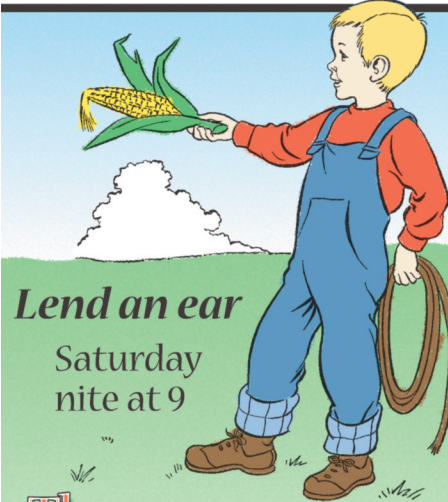


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